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can be obtained by mixing cobalt, vermilion, white and a very little yellow ochre. For the lightest yellow tint take yellow ochre and white, modified with a touch of the pearl gray. The inside of the ear must have a pinkish tone worked into it.

A pendant to this study—a Scotch terrier—will be given next month.

#### CONVENTIONAL BORDERS.

EITHER of the conventional flower borders (Plate 840a), worked solidly on raw silk, in delicate colors, or in white outlined with color, would be suitable for a bureau scarf. They would serve also, tinted on bolting cloth, and outlined with fine gold thread, for the ends of easel scarfs or for ties. Or, on a richer material, such as satin, silk or plush, they would have a charming effect, in outline only, couched with gold thread or thick silk.

#### CANDLESTICK IN BRASS.

THE candlestick shown among the Supplement designs for the month, although it looks elaborate, is really quite simple in construction. Brass of moderate thickness will be sufficiently strong, as the opposing curves tend to stiffen it. Make six pieces like A, ornament them and make the rivet holes. Bend them to the form of the curve A. Be careful to make the decided angle which comes at C. These pieces are for the shaft. Make six pieces like B in the same manner and curve them into the form of B. Make a piece like C and one like D. Be particular to make the holes at D the same distance apart in all three of the pieces—the shaft, the foot, and the band—which come together at D. This will be best accomplished by making the holes in the band first, and then laying this on each of the other pieces in succession, and making the holes in them through it. Having the bands of the right length, curve them into circles so that the ends will join neatly. Now take the strips A and pass them separately into the band C. Should they be a little too wide to pass, the circle can easily be sprung open sufficiently to admit them. Bring them to their proper places and rivet the neck. Take the foot pieces, B, and pass them in the same way through the band D. Now press together the lower ends of the shaft and slip that inside. If you have made your holes right, you can bring them all in line so as to pass the rivets through all three thicknesses. Do this and clinch them and your candlestick is complete. You can take a strip of thinner metal long enough to wrap around any candle, cut it like E, bend it into a circle rather smaller than the candle, and bend the points outward until it is easily supported in the neck of the candlestick. Let the candle be crowded into this, and the spring of the metal will support it at any height you may desire.

## Correspondence.

#### NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

#### INTERIOR DECORATION.

SIR: Please give me some hints as to painting and papering my dining-room and hall. The walls are all ten feet high and are without cornice. The casings are all ash, which has become darker with age, and the doors are painted to match, but must be done over. The parlor, which faces the south, is 16x17 feet, and has two south windows, with folding doors between it and the dining-room and a door leading into the hall. I also want a carpet for this room. The dining-room faces the east and has two windows. This room is 15x15½. On the floor is a Brussels carpet, with a dull green background, composed mostly of leaves with red flowers scattered—small figured. There are grates in both these rooms. Between them are very pretty olive portières. The hall is 7x17 and has a small figured carpet of terra-cotta as the predominating color. I want to do these rooms up to look well and yet go to no great expense. Shall I use any gilt in the paper? The ceiling will all need to be papered.

For the dining-room, repaint the doors to match the ash casing, but make the color a little warmer or redder in tone. Paper the walls up to a height of seven feet with cartridge paper of the darkest shade of olive that can be obtained, and put a picture mould-

of light "old gold," running a line of olive between the two colors. For the parlor paint a dado in oil color round the room up to the height of the window sills of French gray, and above this paper the walls with a pinkish toned terra cotta, running a small

latter room. For portières plain jute velours, gray blue on the sitting-room side and gray red on the dining-room side, will be the best. The bedrooms will look best and wear longer to the eye if papered simply with light shades of cartridge paper, using chintz patterned papers for friezes, selecting such designs as will admit of their being used, for economy, the length of the roll. Have the ceilings tinted a lighter shade than the ground of the frieze. For the window in the bedroom, build a platform two feet under the sill, which will make it three feet up from the floor, and as wide as the furnishing of the room will allow, but at least two feet eight inches; this will then easily accommodate a chair. Run this platform across the entire end of the room, and form broad, easy steps to it at one end, of which you will need at least four, and cover them with a thin rug. At the edge of the platform erect a couple of simple turned posts about three inches in diameter, and between them stretch an old fishing net and drape it prettily at the ends. Under the platform may be book-shelves, or it may be hung with short drapery to make a stowaway place.

SIR: I have a new and handsome home to furnish in the spring. Can you suggest any publication that would aid me on interior decoration and supplement the excellent articles in The Art Amateur?

L. W. G., Santa Barbara, Cal.

Messrs. Brunner & Tryon, who, under the nom de plume "Architect," contributed a valuable series of articles to The Art Amateur during 1888 and 1889 on "Home Decoration and Furniture," brought out a book entitled "Decoration" (W. T. Comstock, publisher), which may be useful to you. But, with your handsome home to decorate, why not communicate with the authors direct, or with that very practical decorator, Mr. H. Edwards-Ficken, who answers many queries in this department, and, for a moderate fee, would advise you concerning each room in your house, and furnish you with colors for wall paper, hangings, carpet and woodwork? Mr. Ficken's address is 19 West Twenty-second Street, New York.

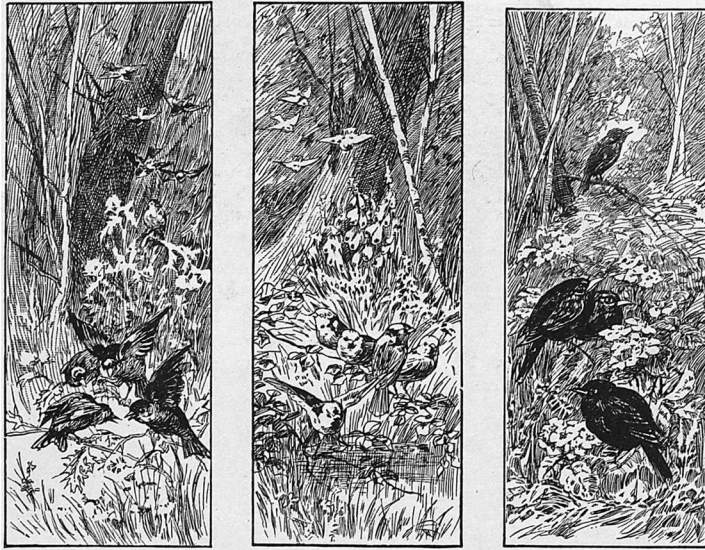
#### ORCHID PAINTING IN OILS.

IN response to many requests made for directions for treatment in oil colors of the orchids published last year in The Art Amateur for china painters, the following suggestions are given, with reduced facsimiles of the flowers, for their better identification. It may be suggested that in this reduced size the designs are well suited for a set of butter plates, for the decoration of small boxes, and various other purposes.

(1) *Dendrobium Leechianum*.—This orchid is white, the petals being tipped with a very delicate pink. The edge of the lip is white; the throat, or centre, a dark purplish crimson, with a touch of yellow on the summit. The stems and foliage are yellowish green, the bulbs somewhat grayer in tone. Mix with the white just a touch of yellow ochre to take off the rawness; do not put enough to destroy the purity of the tone. Shade with a mixture of raw umber, cobalt and white and just a touch of Indian red. For the pale pink shade take white and scarlet vermilion. For the rich dark centre use crimson lake pure and paint into the deepest shadows with Antwerp blue. Take lemon yellow shaded with lemon yellow and black for the small yellow patch. It may be well here to give suggestions for mixing various shades of green, which will serve for the whole series: For a pale yellow green a mixture of lemon yellow, pale lemon chrome, black and white will be found excellent. Cobalt, yellow, ochre and white make a beautiful light gray green. For darker shades Antwerp blue and yellow ochre, indigo, pale chrome and raw Sienna will serve, while for very dark touches indigo and burnt Sienna may be used.

(2) *Odontoglossum Excellens*.—The petals of this showy flower are pale yellow, almost white in the centre. The top and the two lower petals are blotched with a rich reddish brown. The long lip, which is pure white, is blotched with the same color. The crest of the lip is yellow. The stems and outer covering of the buds are yellow brown. The general tone of the foliage should be gray green. For the yellow petals and crest take pale lemon yellow. For the light tint and toward the outer edges use pale cadmium. Shade with lemon yellow and black. If too green add a very little Indian red. For the red brown patches mix burnt Sienna and crimson lake.

(3) *Trichopilia Tortilis*.—The petals are a beautiful brown, bordered with yellowish white. The trumpet-shaped lip is white, spotted and marked with red. The foliage is somewhat on the tone of the gray blue green of a poppy leaf. Paint the petals with raw Sienna and white, shaded with raw umber and cobalt mixed. Toward the light edges use white, tinged with yellow ochre. Deepen the heart of the lip with raw umber and burnt



SET OF BIRD AND FLOWER PANELS IN COLORS: GOLDFINCHES (MAY), BLACKBIRDS (JUNE), BLUE TITMICE (JULY), EACH 21X8. BY FELIX ALBERT.

moulding between. Paint the ceiling in distemper color and run it down on the side walls about eight inches to a picture moulding, in a very light blue gray. Paint the woodwork of the room a low-toned yellowish red, like cherry in its natural state. Use plain old gold filling for the carpet, upon which may be used small rugs of any color here and there. For the hall use ordinary red sheathing paper, which may be obtained from any dealer in builders' supplies, and is extremely reasonable, and paint the ceiling in distemper a very light warm olive. All these colors, as seen from room to room, will harmonize softly with each other. If you mean that the ceilings are so beyond repair that they must be



ORCHID DECORATION.

ODONTOGLOSSUM EXCELENS.

papered rather than repaired, it would be better to have the cracks cut out and refilled, as cracks will show through the paper, and it would be poor economy not to repair them properly.

SIR: What shade of wall and ceiling paper would be most suitable for a room carpeted with a light-colored Brussels, of which the most prominent colors are red and olive shades, and the furniture of which is black walnut upholstered with crimson plush, with trimmings of olive green plush?

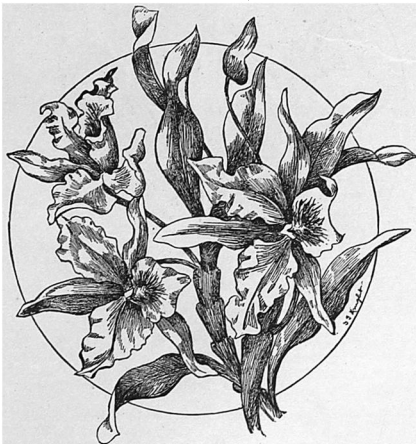
M. L. P., Ithaca, New York.

Use olive, the color of the olive in the carpet for the walls, and the same color, in a much lighter shade, for the ceiling.

SIR: Will you kindly give us some suggestions for refurnishing and papering our cottage? It has seven rooms and is quite English in design. The sitting-room and dining-room are connected by an arch. The sitting-room is 15x14 feet and the dining-room 11x14 feet. The walls are nine feet high. The carpet in the hall and double rooms is a Kensington ingrain, of a conventionalized design of thistles in shades of brown. The dining table and chairs are of antique oak, as are also the book-case and parlor table. Of course in this cold climate we want a warm, comfortable effect, and the fact that these two rooms are almost like one will, perhaps, make a difference. Our home faces the southwest, and the only fine view we have of Lake Superior is obtained from the upstairs window looking toward the lake. This window, on account of a projection of the kitchen roof, is five feet from the bedroom floor. Will you suggest a plan by which we can sit up there and enjoy the view?

MRS. J. C. B., Superior, Wis.

Paint the woodwork in the dining-room a warm red brown, and paper the walls with a dark terra-cotta toned paper. Paint the ceiling a light shade of reddish old gold in distemper. Paint the woodwork in the sitting-room the same color as that of the dining-room, and paper the walls seven feet six inches high with a strong gray-blue paper in general tone, and for the frieze use a lighter shade of the dining-room paper; let the ceiling color be the same as that of the dining-room. In this way the two rooms will have proper individuality, and also be harmonious in coloring, looking from one to the other. The hall should be papered and painted in shades of brownish yellow on the woodwork and old gold on the walls. Hangings for the windows in the dining-room and sitting-room should be of a transparent material—reddish in tone for the former and a rich yellow for the



ORCHID DECORATION.

DENDROBIUM LEECHIANUM.



ORCHID DECORATION.

TRICHOPILOIA TORTILIS.

Sienna. For the red spots take crimson lake with a little burnt Sienna.

(4) *Sobralia Macrantha*.—This is a handsome variety of its species. The artist has, however, used a little license with regard

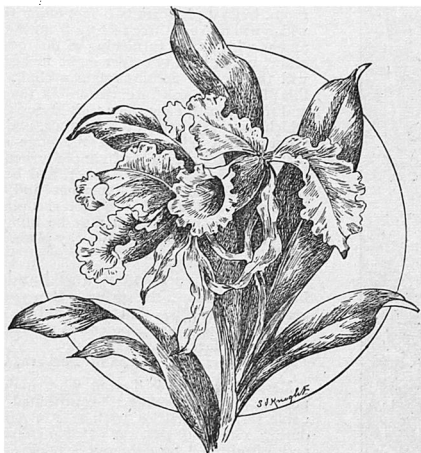
ing above it painted three or four shades darker than the paper. Above the moulding, up to the ceiling and running out upon it to a width of ten inches, paint in distemper a medium toned terra-cotta color, and for the panel thus formed in the ceiling, a shade

to the foliage, for the habit of this particular plant is to produce its blooms at the end of the stem, from which the leaves spring, at regular intervals, on either side. This variety bears delicate rose-colored flowers, the edge of the trumpet-shaped lip being white. The foliage must be quiet in tone. For the flowers mix scarlet vermilion, rose madder and white. Shade with raw umber and crimson lake in the deepest tones, and with rose madder and a touch of raw Sienna in the lighter parts. Shade

green and black, mixed. The stems are red brown, partaking of the coloring of the flowers.

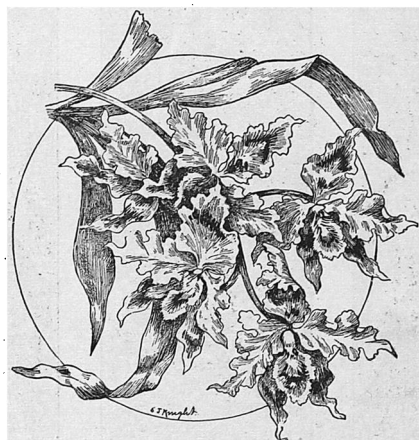
(7) *Odontoglossum Alexandra*.—This beautiful and popular orchid was originally known as *Odontoglossum Crispum*. It is pure white, blotted more or less with reddish purple. The species is subject to considerable variations in its markings. The lip is white, crested with yellow and marked like the petals. The foliage is light yellow green. Shade the white petals with

(10) *Oncidium Cucullatum Giganteum*.—The large lip of this elegant little flower, which, indeed, forms the principal part of the flower, is rosy lilac toward the outer edge and rose color in the centre. The crest is also lilac, with a yellow centre. Both lip and crest are heavily splashed with crimson. The small petals are a rich cadmium yellow, shaded inside with raw Sienna and burnt Sienna and outside with an olive green tone and burnt Sienna. To obtain the desired coloring for the lip and crest



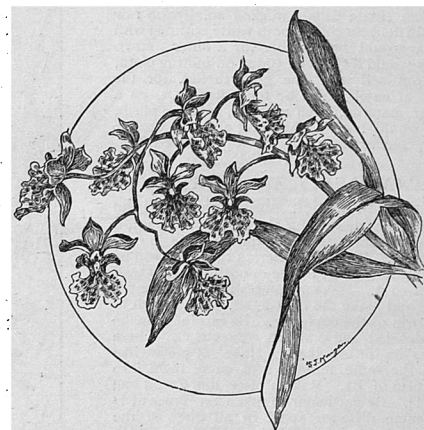
ORCHID DECORATION.

SOBRALIA MACRANTHA.



ORCHID DECORATION.

ODONTOGLOSSUM ALEXANDRA.



ORCHID DECORATION.

ONCIDIUM CUCULLATUM GIGANTEUM.

the white lip with lemon yellow mixed with ivory black; if too green correct with a touch of rose madder.

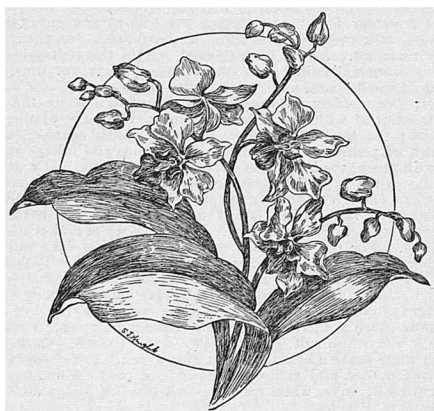
(5) *Phalanopsis Intermedia Portei*.—This delicate orchid is white, slightly shaded with pink toward the centre of the petals. The lip is of a rosy lilac hue, with a pale, yellow throat; the lower part of the lip is deeper in tone than the upper. The foliage is very delicate in coloring. The smaller and younger leaves are apple green; the large, foremost one should be much

yellow ochre, cobalt and white, mixed. Use pale cadmium for the yellow crest. For the spots and markings take crimson lake, to which add a touch of Antwerp blue.

(8) *Vanda Lan Mata*.—The three upper petals are pure white, with a touch of pink at the tips. The short lip is white, streaked with brownish pink. The two lower petals are white, blotted with red brown. The stems are white. The foliage is pale bluish green on the under side and brown green on the inner

mix, in two or three shades, crimson lake, Antwerp blue and white, using crimson lake only for the markings. The stems partake of the coloring of the petals. The foliage is of a light yellow green tone.

(11) *Laelia Harpophylla*.—With the exception of the lip, which is fringed at the outer edge with pure white, this orchid is of a brilliant scarlet, slightly inclining to orange throughout. The foliage is somewhat cool in tone, with the exception of the sheath



ORCHID DECORATION.

PHALANOPSIS INTERMEDIA PORTEI.



ORCHID DECORATION.

LÆLIA HARPOPHYLLA.



ORCHID DECORATION.

VANDA LAN MATA.

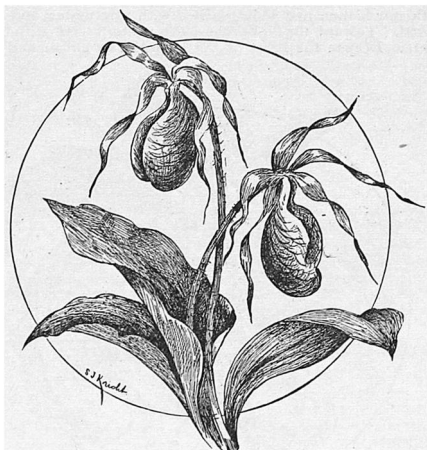
cooler in tone. The flowers being of a cold tone, instead of killing the crudeness of the white paint with yellow ochre, which gives a creamy tint, use rose madder. Shade the flowers with a mixture of cobalt, yellow ochre and white. Take rose madder for the pink tint toward the centre. For the lip mix crimson lake, Antwerp blue and white. The stems are brownish, inclining to purple. Mix brown madder and white for the lights and shade with brown madder.

side. Shade the white petals with yellow ochre, cobalt and white, mixed. Use rose madder for the pink spots. Add raw Sienna to the rose madder for the lip. Introduce a little of the same color around the lip also. Blot the lower leaves with crimson lake, to which add a little raw umber.

(9) *Masdevallia*.—This delicate little wild orchid belongs to the family of Masdevallias, of which there are many handsome varieties. Its color is light pink, with a somewhat bluish tinge

from which the stalk springs. This is of a bright reddish brown. The stalks are the same color. For the flowers take scarlet vermilion and pale cadmium. Shade with crimson lake and raw umber. For the sheath use yellow ochre, raw Sienna and raw umber.

(12) *Cypripedium Spicerianum*.—This orchid is one of the most costly of its particular species. The upper broad petal is pure white, with a central purple line. The other petals are a



ORCHID DECORATION.

CYPRIPEDIUM.



ORCHID DECORATION.

MASDEVALLIA.



ORCHID DECORATION.

CYPRIPEDIUM SPICERIANUM.

(6) *Cypripedium*.—This is a variety of the family of Cypripediums, commonly known as Lady's Slipper. The petals are reddish or maroon color. The pouch is red brown, shading to greenish white. The foliage is a somewhat cool green, shaded with a warmer tone. The deep maroon shades are obtained with an admixture of crimson lake and raw umber. The lighter tones can be rendered with raw Sienna, rose madder and white. Tone the white edge of the pouch with lemon yellow, emerald

in parts. The fringed lip is marked with deep crimson. The buds, are almost red at the tips. The foliage is of a light yellow green tone, varied with cool lights. For the flowers take rose madder mixed with white. For the shadows use crimson lake and raw umber. For the fringed lip take crimson lake and introduce a touch or two of burnt Sienna. The stems and sheath are a delicate apple green shaded with raw Sienna and raw umber.

copperish green, also with a central purple line. The pouch is green, shaded with rich purple brown. The stems also are purple brown. The centre is white at the outer edge and purple within, except the heart, which is white. The foliage has a somewhat mottled appearance, and is cool and quiet in tone. For the rich purple tones mix crimson lake with a little Antwerp blue. Paint into it, on the pouch, some touches of burnt Sienna. Shade the white petal with lemon yellow and black.



## BOOK AND MAGAZINE ILLUSTRATING.

F. F., Bainbridge, N. Y., sends clippings from *El Perú Ilustrado*, and asks: "Are the illustrations enclosed engravings or 'process' work? If 'process' work, what was the medium used for the original drawing?" Both are process work. The original drawings were made with pencil or crayon on specially prepared paper, and black touches in ink have been added. The same correspondent asks: "Can a charcoal sketch be used for illustrating? If so, what means would be used for reproduction?" It can, if made on ribbed or other rough-surfaced paper with a "tooth" to it. Charcoal drawings reproduce best when subjected to great reduction in size, but much of the fine work put in with the stump is generally lost. Publishers do not like to take the risk of experimenting with charcoal drawings, for there is no certainty of the plates coming out right, as there is with those reproducing a simple pen drawing. At best such reproductions can only be used with fine printing on well calendered paper. For newspaper use they are valueless.

## USE OF THE "HALF-TONE" PROCESSES.

SIR: In the March number of *The Art Amateur*, in your reply to a correspondent, you state that none of the plates illustrating the article on Pen Drawing for Photo-Engraving are done by photo-engraving. What is meant by "Kurtz" and "Meisenbach" half-tone processes and what is the difference between them? By answering above you will oblige  
E. B., London, Canada.

You have misquoted what we said. What we did say was that none of the illustrations to our article on Mr. George Hitchcock were done by the photo-engraving process. They were done by the Kurtz half-tone process, which (like the Meisenbach and Ives processes, which it closely resembles) makes a reproduction (suitable for relief printing) direct from a photograph or from the represented object itself without the need of any kind of drawing. The serious defect in this process is the requirement of a wire screen to be placed directly between the camera and the object to be represented, for the image of this screen appears always in the picture. The pen draughtsman has nothing to do with this process, the aim of which, indeed, is to dispense with his services. As a rule, we use it only when we wish to reproduce a "wash" drawing, like those of Mr. Hitchcock's we published, which cannot be reproduced by the ordinary photo-engraving process, which is suitable only for line drawings; or to give the exact appearance of objects as seen in a photograph, like those we illustrate in the present number of the magazine from the catalogue of the forthcoming Edward Joseph art sale in London. In this instance there was a decided saving of time in getting the Kurtz plates; for the careful drawing of so many objects with fine details would have taken a long while to do, and afterward the plates would have had to be made. A plate by this half-tone process costs about four times as much as a photo-engraved plate, but for some purposes it is far superior to it.

## TO OXIDIZE SILVER.

SUBSCRIBER, Chicago.—The newest solution for oxidizing silver is obtained thus: Dissolve platinum in hot aqua regia (or one part nitric acid to two parts muriatic); let the fluid evaporate; wash the powder in water and then dry it; and then dissolve the powder in water or alcohol and keep the solution in a bottle for use. The silver object having been well cleaned, apply the solution with a soft brush and let it dry. If a very dark oxide be desired warm the silver until it gets as black as is required. Wash off what is superfluous and clean as with ordinary silver. You can buy the mixture ready prepared by writing to Mr. Henri L. Bouché, 857 Broadway, New York.

## ENAMELLING JEWELRY.

SIR: (1) Can you tell me what to mix with enamel so that it can be used like paint? (2) Can you tell me what paints to use in painting articles of jewelry that will leave them with a fine dead finish when fired? (3) Also can you tell me how to photograph on enamel so that the impression may be burnt in, in the same way as with enamel colors? A. L. W., Providence, R. I.

(1) To use enamel as a paint it must be first ground to a fine powder, then made into a paste with lavender oil, the mixture to be thinned out as required for use. If a ground of white enamel be first laid on with fondant, and fired, enamel colors may then be used on it like china colors. China colors do not prove satisfactory in enamel, the firing of which demands extraordinary heat ("grand feu"). (2) The fine dead finish on articles of jewelry is obtained by applying to the piece when finished a solution of hydrofluoric acid; or the piece may be exposed to the fumes of the same acid. (3) The process of photo-enamelling is patented and cannot be used without infringement of rights.

## KILNS FOR FIRING DECORATED CHINA.

SIR: I am interested in china decorating and am considering the question of building a kiln, so that I may do my own firing, as the work done by the only party who fires china on this coast is simply beyond the limit of human patience. I am totally ignorant of whom to apply for information on this subject, and beg to impose upon your good-nature and courtesy to the extent of asking you to give me a list of all the persons you can who make portable kilns, also to tell me to whom I can write to get some in-

formation upon the costs, etc., of building and operating a larger kiln. From what I have seen of them I do not think a portable kiln will satisfy me. Also can you refer me to any books or publication upon the construction of a kiln and its practical operation? S. P. M., San Francisco.

The various portable kilns are all advertised in our columns, and you cannot do better than procure the prospectus of each. We have referred your letter to Mr. Charles Volkmar, an expert on the subject of china and pottery decoration. He writes as follows: "I have never had occasion to use a portable or iron kiln. I suppose for amateur work they may be very useful, but I should always prefer a firebrick muffle for serious work. The drawing I send herewith of a china kiln is about as good an idea for the construction of such a kiln as I can give you. Your correspondent might communicate with John Hawthorn, 555 Perry Street, Trenton, N. J., who makes a specialty of building decorating kilns and is thoroughly posted in the matter." Mr. Volkmar's drawing is reproduced herewith for the benefit of S. P. M.

## CHINA PAINTING QUERIES.

E. N. H., Pittsburgh, Pa., asks for directions for painting on china on a large vase the design of shrieks and blackberries published in *The Art Amateur*, December, 1888. (1) For the

SIR: I desire to ask if, in china painting, the design may be drawn in water-colors or India ink on the article to be decorated before putting on the tint for the background, as it seems to me the drawing might thus be much more perfectly done.  
Miss E. B. M., New Rochelle, N. Y.

It may, as both water-colors and India ink will burn out in the firing; or finely pulverized lampblack mixed with a little gum might be used.

SIR: (1) Can unglazed earthenware tiles be painted in Lacroix china colors, and if so, is there any way in which an amateur china painter can put a glazing in? (2) I have painted some pieces of china on which I used Corley's white enamel to represent snow, and in "firing" it formed in thin blisters, leaving a vacancy underneath. This looks well, and is a good representation of snow until after a little use, when the thin shell of the blisters breaks, leaving the painting very unsightly. What is the cause of the enamel firing in this way and what can I do to remedy it?  
AGNES, N. B.

(1) Yes, by using underglaze colors. Lacroix colors may also be used by first laying on a coat of fondant. (2) If your enamel has had this result, it is either because air had remained underneath, or the firing was not properly graduated.

E. J. H., Madison, Ind., asks if china can be fired in an ordinary cooking or gasoline stove. It can not; a regularly constructed kiln made for the purpose is the only means by which it can be properly fired. There are several excellent kilns advertised in our columns, at prices ranging from \$10 up. Full particulars would be sent on application.

## PAINTING ON GLASS.

M. K. S., North Collins, N. J., writes: "How is crystal glass painted in stain oils? I have tried to paint it, but have had poor success." Clean the glass well. Get some of the oil out of your colors with blotting-paper and lay them on thickly. If the paint still comes off, roughen the glass a little where it is to be painted, with fluoric acid.

## ONLY ONE "ANGELUS."

SIR: "I have heard that there is another 'Angelus' besides the one recently exhibited in New York and Chicago, which is in a private collection of pictures in Philadelphia, and which was also painted by Millet. Is this the truth, and are they alike?"  
E. L. C., Delavan, Wis.

There is no truth whatever in the report you mention. It is a silly rumor started by a Chicago journal on the slim foundation of Mr. Walters, of Baltimore, owning Millet's original charcoal or crayon study of the famous painting.

## PAINTING MAGIC-LANTERN SLIDES.

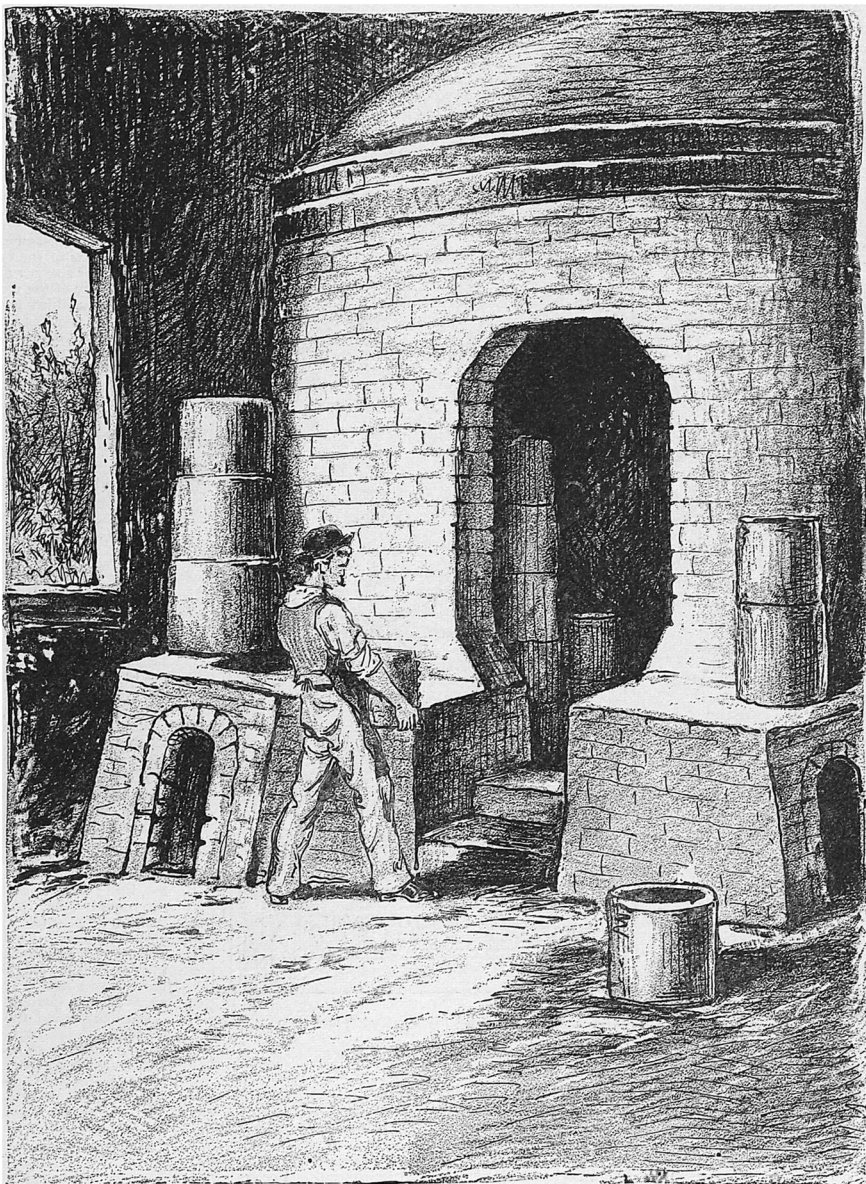
SIR: (1) I am interested in the "lantern slides" amateur photography, and I wish to know how to color the slides so as to produce the colored pictures on the screen. What colors are used—oil or water-colors—or is some other preparation used? (2) Is the coloring done on glass or on gelatine plates?  
C. F. R.

(1) Use colored varnishes, which can be obtained at most paint shops. If they cannot be got, transparent water-colors will do, such as lake, aureolin and Prussian blue; not opaque colors, like all the whites, the ochres and cobalt. Oil colors may be used mixed either with linseed oil or with clear, uncolored varnish. In using water-colors put a good quantity of gum-arabic in the water with which you mix them. The photographic slides do not need any preparation. (2) The better way is to paint on the glass slides.

## A PALETTE OF WATER-COLORS.

SIR: Will you kindly give me a good palette of water-colors, say from six to eight colors?  
I. L., New Orleans, La.

It is difficult to set a good, all-round palette with only eight colors. Of course much may be done with any blue, red and yellow, along with black and white; but only by very obviously compromising with nature. The following is a good list for general use: Chinese white; cadmium yellow (medium); cobalt blue; rose madder; vermilion; Venetian red; Vandyck brown; lampblack. But this does not provide a full, rich green so necessary in landscape. All the greens obtainable from cobalt are dull, except, perhaps, at the yellow end of the scale. Prussian or Antwerp blue must, therefore, be added; or, what amounts to the same thing, Hooker's green or green lake. The latter (the dark variety) usually requires mixture with some yellow. Hooker's green No. 2, a mixture of Prussian blue and yellow ochre, is available alone for grass and summer foliage. These greens must be used in strong, full washes; otherwise they must be looked upon as liable to become faded or discolored. In landscape painting, aureolin may be preferred to cadmium; vermilion may be omitted, though very useful in compounding grays; burnt Sienna or brun rouge may be substituted for Venetian red; room should be made for a tube of raw Sienna if cadmium is retained instead of aureolin. Veronese or emerald green will be found extremely useful, with cobalt, for blue green skies, and with a little rose madder and white for grayish foliage. Naples yellow, or, preferably, brilliant yellow (Winsor & Newton's) is useful in warm high lights; but cadmium with white and a little rose madder will take the place of either.



BISQUE KILN. DESIGNED BY MR. CHARLES VOLKMAR, MENLO PARK, N. J.

rich purple blue on the wings, backs and tails of the birds take purple No. 2 and ultramarine blue, letting the blue shade predominate in the lights. Paint in a flat tint of the palest shade all over the parts indicated, to begin with. When dry paint into this with blue and purple No. 2, separately, in little feathery strokes, to follow the feeling of the plumage. By this means you will obtain a brilliancy not otherwise gained. For the breasts lay in a thin wash of silver yellow, toning it down in the darker parts with a little orange red. For the little feathery markings use neutral gray. The beaks are orange red shaded with dark brown. The patch of crimson beneath the eye can be put in with rich purple. The foliage should be varied in tone. Make the new young leaves an apple green and put cool gray lights on some of the larger leaves, tipping them with crimson and warm yellow in places. The colors needed for the foliage are apple green, brown green, dark shading green, sepia, silver yellow, red brown and ultramarine blue. For the purple berries mix purple No. 2 and ultramarine blue. For the unripe red berries use first carnation No. 1 and shade with violet of iron. Do not attempt to get the full depth of color in the birds or dark berries without repeated thin paintings, allowing each tint to dry before applying another. If you paint thickly the color will be apt to blister. If you wish to paint in a background, give the effect of distant sky and clouds with a little ultramarine blue and neutral gray mixed. (2) A charming flower design for mantel tiles, with the nasturtium for a motive, was given in *The Art Amateur* of June, 1888.

## WATER-COLOR PRACTICE.

F. N. H., Boston.—Ox-gall should be used only for painting on silk, velvet, satin or parchment. For ordinary water-color work it is unnecessary. When it is employed at all only very little is required. An excellent substitute for ox-gall just put on the market is the "medium" advertised in another column by the Frederick Crane Chemical Company. This not only makes water-colors run freely on a greasy or unequal surface, but it also gives them extra brilliancy.

C. O., Texas.—The water-color study of a child called "Little Rosebud" will serve very well as a pendant to "Little Mischief," published in The Art Amateur last January. It will be sent to you on receipt of 25 cents.

C. O., Texas, writes: How is it that Whatman's water-color paper when damped for stretching appears to be perforated with little holes of thinner texture than the body of the paper? I used the same make a great deal when I lived in England and yet I do not remember its acting in that manner there. On some of the worst sheets the body of the color naturally settles in the thinner places.

Unless the paper is of an inferior quality we cannot account for it. There is only one kind of Whatman's paper, which, if bought from a responsible dealer, must be the imported kind. The



CARVED PANEL FOR THREE-LEAFED SCREEN.

TO BE GIVEN WORKING SIZE (20X10) IN THE ART AMATEUR FOR JULY.

water-marks in the paper may give the effect you speak of, but hardly, we should think, to so great a degree. If the cause is anything else you may be sure it is not the genuine paper.

## THE ART AMATEUR COLOR STUDIES.

SIR: Will you kindly inform me how closely your color studies follow the details of the original oil-paintings? Are the colors as bright, the outlines as distinct, or, when broken, as broken and undefined as in the originals? In the study of "Pears" you advise lemon yellow clear for the next to the highest color, whereas in the study itself there is no lemon yellow clear. The yellow is mixed with yellow ochre and king's yellow; hence I infer that the original painting is clearer and brighter in coloring than the study. I have had superb "luck" with the face in "Little Mischief." Should not the background be darker for oils? If so, what colors should be used? In the background of the "Pears" study are the brush strokes all represented? Are there not more strokes and those finer or more broken in the original? Your china painting patterns are decidedly fine. I like especially the "Bedroom" set and the "Nut-Plates" recently given.

L. S. N., Parish, Oswego Co., N. Y.

You may be sure that our color studies are very close reproductions of the original. While certain Parisian publishers brought out, at high prices, facsimile reproductions of aquarelles before this magazine was established, the publisher of The Art Amateur claims the credit of having been the first to produce facsimiles of oil-paintings suggesting the "handling" and individuality of the original. They have been very well received, and will remain a feature. It is in this respect of reflecting the individuality of the artist that the color studies given in this magazine differ from the pretty, slick and characterless color prints known as "chromos." It may not be out of place to remark here that certain persons, evidently too much accustomed to the latter, cannot be persuaded to look at our facsimile reproductions of oil-paintings as they would look at real oil-paintings—that is to say, at a proper distance. "Pictures are not meant to smell," said quaint Sir Godfrey Kneller, and—as we have had occasion to remark before—the same remark applies to the facsimile reproduction of paintings.

You can, if you so desire, "carry further"—to use the artist phrase—your copy of the Pears, the original of which is a broadly painted study, specially valuable as an example of free, vigorous brush work.

The color next to the highest lights can be obtained by absolutely pure touches of pale lemon yellow, painted into the half tones already laid, as given in the scheme for painting. If properly managed, the study can be exactly reproduced with the simple palette given; but do not forget, what we have often sought to impress upon our readers, that no palette is arbitrary, and that the same results may be arrived at with different combinations of color. If you are able, by all means set your palette to suit yourself. The schemes of color we give are to aid those who do not feel competent to judge for themselves or are unable to recognize underlying tints. We are glad you were so successful in painting "Little Mischief" from the instructions given. You can, if you prefer, paint a delicate background all over of the tints put in behind the white dress, but we do not recommend a dark background.

STUDIO: We have already published such color studies as you mention, and others of the kind will appear during the year. In regard to "drawing from still life," every student has around him numerous objects to copy. To draw from any model we might publish, in accordance with your request, would be to copy a copy, which is just what you say you object to. Some practical articles on painting still life, however, are begun in the present number of the magazine, and, we trust, will be of service to you.

CINCINNATI SUBSCRIBER is informed that we have in course of reproduction several color studies of figure subjects which will appear as soon as possible.

## THE DISPOSAL OF ART WORK.

E. D. G., Ill.; B. Trenton; "Subscriber" (Ohio); "Subscriber" (N. Y.).—If you have passed the first student stage, send some of your work to the nearest exhibition of paintings and take the chance of its being accepted. It is impossible for us to advise a correspondent how to dispose of his work when we have no idea how much merit it possesses. The best test is to send it to one of the principal exhibitions. If it is strikingly good, it will probably be accepted, although its rejection need not carry discouragement. Every season there are many pictures of merit not hung because there is not enough wall space for all the pictures sent. It is too late now to send to any of the spring exhibitions, but you might try for the fall exhibition at the New York National Academy of Design. All set to work during the summer months to produce something worthy of your abilities.

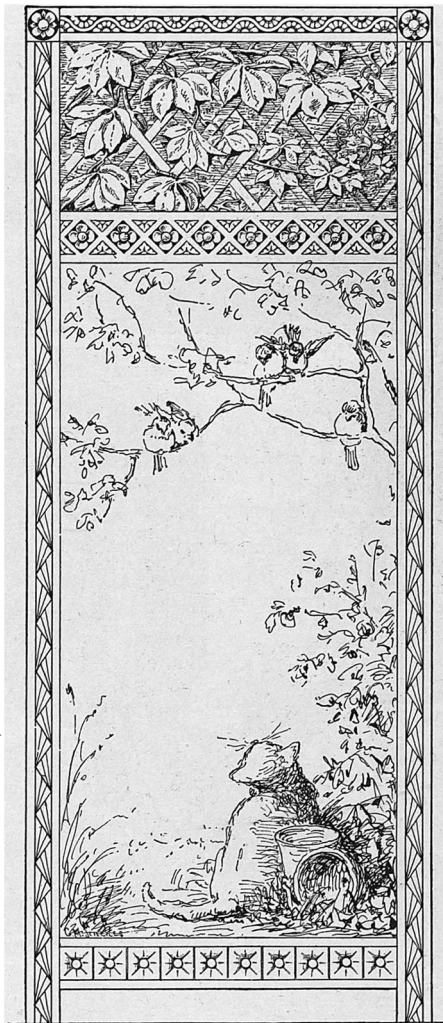
## CARVED AND PAINTED SCREENS.

SIR: Would it be proper to place carved wood panels above canvas panel pictures done in oil colors in a threefold screen, to stand five feet high complete? The dimensions of the canvas panels are about 20x40 inches. If it is permissible, will you be kind enough to offer some suggestions, or, if possible, publish a design for a screen frame in which wood-carving is effectively displayed, together with a scheme for the treatment of the oil panels?

A. S. R., Dunellen, N. J.

Wood-carving is quite suitable in a screen holding painted panels, if it does not overpower the latter. Solid carved panels to go above the painted ones would be apt to give a top-heavy appearance to the screen. To obviate this we have had a set of panels designed for you with running vines and trellis work. In the Supplement pages you will find the first of the set of three given full working size and the other two will follow in June and July. Taking the basis of five feet high for your screen, and 20x40 inches for the painted panel, these drawings are made to a scale representing:

Frame-work of leaf of screen.....2 inches wide  
Cross-bars above and below painted panel.....3 inches wide  
Painted panel.....20x40 inches  
Carved panel.....10x20 inches  
making the leaf of screen five feet high by two feet wide.



LEAF OF A SCREEN, WITH CARVED UPPER PANELS.

SEE ANSWER TO A. S. R., ABOVE.

The long panels below the carved ones may be filled in various ways—for instance, either with a figured tapestry cloth put in plain, or a figured thin silk gathered up very full and tightly stretched top and bottom. If you wish to introduce your own handiwork in the filling as well as for the frame, then embroidery, painting, or both combined, would be appropriate. For embroidery a bold, semi-conventional design tinted and outlined in rope stitch or worked in solid embroidery would look well, and could be executed either on Bolton sheeting, Roman satin or flax velours. For painting in oils on ordinary canvas, we would call your attention to the motive given in answer to a correspondent in February, 1889, consisting of a continuous design of cat-tails, purple iris and kingfishers. Tapestry painting either on silk or wool canvas would also do. On écu silk canvas a Louis Seize design of scroll work, ribbons, flowers and emblems of the kind suggested in one of the Supplement sheets of The Art Amateur for August, 1889, would be appropriate.

## A VASE FOR PEACOCK FEATHERS.

SIR: I have an earthen vase or jar, about twenty-five inches in height, in shape similar to the one pictured and described in the March number of The Art Amateur. There is a slight difference in shape where the neck of the jar joins on to the body. Mine is joined in a sort of curve instead of the angle in the one in The Art Amateur. I want your advice as to the manner of decorating it. Would you recommend a conventional design similar to the one described in the magazine? If so, what flower or flowers would you recommend? If not, please suggest a design, as I want to use the jar as a receptacle for a bunch of peacock feathers; I would like something that would not kill the effect of the feathers. I am aware that peacock feathers are somewhat passé as a decoration, but I desire to use them nevertheless.

OLIVE, York, Pa.

You may use your peacock feathers for decoration without any misgivings as to their being out of fashion. A thing beautiful in

itself is beyond the reach of fashion and will always be in good taste. A simple Greek pattern in black on a terra cotta or dull bronze ground would, perhaps, be the best way of treating your vase. Flowers, even conventionalized, would not be appropriate. An object which is in itself highly decorative as flowers are should not be used to set off the beauty of another object also decorative. The vase should serve rather as a foil for the feathers it is to contain, and should be kept subordinate in point of decorative effect to them; it should be subdued in coloring and unobtrusive in decoration.

## DESIGNS SUBMITTED FOR PUBLICATION.

SIR: (1) In making such designs as are published in outline in the supplements of The Art Amateur, as pen-and-ink work for illustration, do you prefer them made one-third or one-half times larger, or the size they are to be when published? (2) Does this plan of enlarging apply to the colored designs also, as, for instance, the colored china plate in the March number? (3) Finally, could I submit such designs to you for inspection, and, if what you wanted, would you buy them, or are you already overstocked?

B. H., Newark, Ohio.

(1) It is best to make all black-and-white illustrations or designs for The Art Amateur larger than the size to be reproduced. In simple outline designs, such as are used in the supplements, this



CARVED PANEL FOR THREE-LEAFED SCREEN.

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is not really necessary, but even in this instance a slight reduction from the size of the original drawing is an improvement, for the lines appear sharper and clearer. In the case of illustrations used for the body of the magazine, the drawings should in no case be less than a third larger than they are to appear when reproduced. A greater reduction would be no detriment. (2) Originals for the color plates may be the size they are to appear in the magazine, or larger. They must on no account be smaller. A large painting can always be brought down to the required size by the photographic processes employed; but to enlarge from the original almost invariably weakens it, and is therefore to be avoided. (3) We are always glad to have first-class designs submitted to us for publication, although, unless contributors have had much experience, it is a mere form to invite them to send us their work. As we have often had occasion to remark, we can find room only for the best work procurable.

L. C., Stevens Point, Wis.—Either oils or water-colors. See our answer to B. H.

## USE OF THE BLENDER IN OIL PAINTING.

SIR: Kindly tell me which is the most approved method in oil painting—the smooth work accomplished with a blender, or the rougher and more effective work in which the brush marks are discernible. I have been taught that the use of the blender was inartistic. There has come to our town lately an artist who uses the blender constantly. Her work is very pretty and is greatly admired. She is the agent of what is considered an excellent School of Art. I am a teacher, and wish to teach according to the most approved and artistic method.

TEACHER, Georgia.

It would be dogmatic to give you a positive answer to your question, as there is the widest difference of opinion among modern artists on this subject, doubtless based on the wide difference of execution of the old and the modern masters whom they take as their models. Velasquez and Franz Hals, for instance, often leave all the evidences of their brush work, and are much admired on that very account; while Raphael and Coreggio, among others, bring their work to such a point of smoothness that no one can say how they have brought about their results. Of modern masters we may take Carolus Duran as the follower of Velasquez, and Bouguereau as the disciple of Raphael. Each has his following, and each undoubtedly is an artist of importance. You must make up your mind which school to follow, although we must warn you that you ought to be a Velasquez or a Franz Hals, or, at least, a Carolus Duran, to be perfectly satisfied to let your brush work stand the test of expert criticism. There is a great tendency on the part of the average painter in this country to imitate the dash of the great artist without the equipment of his knowledge and experience. It is safer, perhaps, on the whole, to follow the old-fashioned "academical" methods until the student shall have acquired sufficient style of his own to paint without reference to any "school." Indeed, it is not until he has acquired this personal mode of expression that his painting will have any true artistic value.

## SUNDRY QUERIES ANSWERED.

D. C. C., Mich.—Both names are unknown to us.

E. M. S., Brooklyn.—What you send for criticism has no artistic value.

SARA.—"Zinober green" and "cinnabar green" are, practically, the same color. They are usually made in three shades—"light," "medium" and "deep." "Zinc yellow" is a rather light, opaque yellow.

S. P. W. will find in the back numbers of The Art Amateur hundreds of working designs for wood-carving. If he were a subscriber he would know that they are a regular feature of this publication. We have no price catalogue of them, as they are included in the price of the magazine.

MRS. W. F. T., Mason City, Ill., writes: "SIR: In your magazine for January I see advertised by D. Appleton & Co. 'Recent Ideals of American Art.' Is it all that it claims to be? I am anxious to purchase pictures in folio style—preferring them to those in frames." The publication is an admirable one and (at a dollar a part) is very reasonable in price.

J. S. S. says he has "a piece of canvas for sketching purposes," and asks: "How should it be mounted before painting on it?" Canvas already stretched, which may be bought at a moderate price at any good art material dealer's, is much better for painting on than any that can be prepared by an inexperienced hand. If you prefer to stretch your own canvas, however, you can do so by tacking it around the edges on a frame, using canvas plyers for the purpose. Wedges are to be afterward inserted to draw the canvas still more tightly.